

SHOPS SHOWED 600
WORKS IN ART WEEK

Rivalry Aroused Among Philadelphia's Stores by the Second Annual—Noted Artists Exhibit

PHILADELPHIA—During the second annual Art Week, April 21 to 28, over 600 paintings and works of sculpture were exhibited in the windows of 178 shops in the central retail district of the city. In most cases the works were selected and arranged with a definite scheme to preserve unity, and this feature dominated the prize winning displays.

The gold medal went to Karcher & Rehn Co. for a window with "Portland, Oregon" by Childe Hassam and "Decorative Landscape" by J. Frank Cope land, and with sculptured "Narcissus" by Beatrice Fenton and two "Panels for Memorial Tablet" by J. R. Sinnock.

The silver medal was won by the oriental window of J. E. Caldwell & Co. with "Procession" by Erik G. Haupt, and "Arabian Sheik" by Lloyd Eastwood-Seibold and suitable art objects. Third prize went to the York Safe and Lock Co. for a window of sea romances by Mary Butler, Marian T. MacIntosh and Frank E. Schoonover. Three additional bronze medals were awarded to the Philadelphia Electric Co., the J. G. Valiant Co., and to the House of Wengler. This last was the only prize winner on Walnut street. It showed twelve sculptures by Albert Laessle and two canvases by Maurice Molarsky.

Ten honorable mentions were made running the gamut of business interests from Llewellyn's Drug Store, with landscapes by Carl Lawless and sculpture by D'Imperio and Renzetti, to John B. Stetson with work by Louise Eyre and William H. Singer. Bailey, Banks & Biddle won mention on the single decoration "Slave" by Nat Little and A. Pomerantz & Co. with a large exhibit of paintings by Kathryn Cherry and Edward Potthast, and etchings by W. P. Schoonover and woodcuts by E. H. Stuydam, while B. F. Dewees arranged a window of decorative subjects by several artists.

Pennock Brothers, florists, made a gorgeous bower leading to a focus on "A Day in August" by Leon Kroll which won mention, as did Adolph Newman & Son with nature interpretations by Arthur Spear, Erik Haupt and Robert Vonnah. Mitchell Fletcher Co. and S. Kind & Sons won mention for arrangements of miscellaneous works by Wilmer S. Richter, William Watts, Jane S. Liggett, Barse Miller, Cora S. Brooks, Julius T. Bloch, R. Sloan Bredin, Ernest Lawson and Albert Rosenthal.

In every way the second Art Week exhibit was successful. Sautter's Restaurant had an interior exhibition of forty-one paintings and the John Wanamaker Store won a special vote of thanks for co-operation. All the Wanamaker windows were framed in evergreen trees with mats on the sidewalks. Inside they were hung with velvet and the paintings and sculpture were displayed like relics in a shrine.

In one window was "Bubbles" by Arthur Spear, with a "Baby Fountain" by Edith B. Parsons, another contained only "Upper Delaware" by Fred Wagner with two pastels, yet another simply "Reflections" by Edward W. Redfield, and one with "American Motherhood" by Charles W. Hawthorne, the winner this year of the Walter Lippincott medal. The sculpture groups in bronze by Charles Grafly, "The Symbol of Life" and "From Generation to Generation," together with medals were shown in two groups with "Italian Garden," an impression by Henry McCarter, and "Wreck on the Coast of Newfoundland" by George Harding. One unit was composed of "The Green Girl" by E. K. K. Wetherill, a bas-relief portrait by Beatrice Fenton, who designed the Art Week medal, and a wood carving, "Buffalo Bulls," by John C. Clark.

The adjustment of the many difficulties of proper co-operation between artists and shop owners and the success of the venture are the result of the unfailing interest and efforts of four men, Alfred Hayward, H. Devitt Welsh, Richard T. Dooner and Howard Patterson. —Edward Longstreth.

Albright Gallery Gets a Splendid Landscape by Paul King



"THE OLD FARM" (STONY BROOK, LONG ISLAND)
Acquired by the Albright Gallery, Buffalo, for its permanent collection. Reproduced by courtesy of the Ferargil Galleries, New York.

BRITAIN MAY HAVE
A FINE ARTS BOARD

Cabinet Is Now Considering the
Creation of a Commission for
Adornment of Public Places

LONDON—It may not now be long before a Commission of Fine Arts that shall serve as a consultative authority in matters respecting the adornment of our public places with statues and other forms of ornament, shall become a *fait accompli*.

Discussed in a desultory fashion for many a long day, the question is now actually under consideration by the Cabinet and there is every prospect that it will take material form in the near future. Sir Aston Webb, president of the Royal Academy, has been largely instrumental in pushing the movement for the establishment of an advisory board of experts, the institution of which would surely substitute for much misdirected effort a greater artistic tendency in respect of memorials, statues and other forms of urban beautification.

Metropolitan Museum Purchases
a Portrait by Robert Vonnah

The Metropolitan Museum has just purchased a portrait by Robert Vonnah, "La Mère Adèle (Cordon Bleu)" which was shown in his recent exhibition at the Ainslie Galleries. It is one of the artist's finest studies of old age, showing the old French cook in her black hooded cape, her keen eyes and tightly clenched hand giving evidence of undiminished nervous vitality.

Mr. Vonnah is now in Los Angeles where he is holding an exhibition of his paintings at the Stendahl Galleries through this month.

Academy Re-elects Officers and
Makes Karl Anderson a Member

At the annual meeting of the National Academy of Design, held at its headquarters, 109th St. and Amsterdam Ave., President Edwin H. Blashfield was re-elected, as were also the other officers: Vice-president, Harry W. Watrous; corresponding secretary, Charles C. Curran; recording secretary, Douglas Volk; treasurer, Francis C. Jones.

DeWitt M. Lockman and Gardner Symons were elected members of the council. There were elected as Academicians Karl Anderson, painter, and Bertram G. Goodhue, architect.

Marine by Waugh
Gets Detroit Votes

Balloting to Determine Public's
Choice Places His Picture Far
Ahead—Volk's "Lincoln" Third

DETROIT—The balloting to determine the popular choice of the pictures in the ninth spring exhibition of American paintings at the Detroit Institute of Arts has brought forth certain facts that are at least worth considering. This year it was very apparent that the general good quality of the collection has been the cause for the great scattering of votes. For example, out of the 109 pictures, forty-nine were voted on for first choice, sixty-two for second, and sixty-four for third choice.

The first place is unquestionably held thus far by Frederick J. Waugh's "Line Storm," which picture has almost as many points as those of the second and third choice together. The second place is occupied by Gertrude Fiske's "Carpenter," the third by Douglas Volk's portrait of Abraham Lincoln. The voting will continue for several weeks.

If one might venture an opinion on the reason for such a selection he might say that apparently the naturalistic, almost photographic representation of the ocean waves, the bright blue and snow-white color and the romance of the scene itself combine to win over the largest number of the voters. Perhaps the reason why people gave so many votes to the "Carpenter" subject is due to the fact that it is a story-telling picture in which a genial "old-fashioned" workman is leaving his step-ladder to undertake some new piece of work. The picture is also appealing because of its sunny atmosphere and life-like representation.

Douglas Volk's "Lincoln" must have appealed because of the subject and also because of its faithful likeness, its richness of tone and color, and its sane, conservative, solid technique. Incidentally, this choice at least was a good one, if its reputation and long acceptance by critics mean anything, for the Albright Art Gallery of Buffalo, which loans the picture, purchased this for its permanent collection. It has long been used as one of the documents for the appearance of Lincoln. —R. P.

FIFTY AMERICANS
IN THE PARIS SALON

First Joint Display of the Société
des Artistes Français and the
Société Nationale Opens in Paris

PARIS—Seventy-five paintings and three works of sculpture by fifty Americans are among the exhibits, totaling more than 4,500, in the Spring Salon. This is the first joint display of the Société des Artistes Français and the Société Nationale des Beaux Arts after a split of thirty-three years following the recent defection of some artists of this school, who have founded a new Salon at the Tuilleries.

The veteran painter, F. A. Bridgeman, exhibits two colorful works, "Le Marché à Touggourt" and "Femme du Caine"; William P. Silva and Edgar Payne, California subjects; Cecilia Beaux, a portrait of Lieutenant Colonel Andrew; Amanda Brewster Sewell, a portrait of Major General Henry T. Allen; James R. Hopkins, five works; "La Femme au Miroir," "Coquetterie," "Jeunesse," "Automne" and "Songeries"; Henry O. Tanner, a "Salome"; Clarence M. Gihon, two sea views and a moonlight picture of Mont St. Michel; Mrs. Leslie Cotton (Manuel Berthod); J. Barry Green, Nancy Barnhart, Phil Sawyer, Grace Church Jones, Eda Sterchi and Catherine Richardson, portraits; George Howland and Alexander Harrison, sea pieces; Eugene Ullman and Lucy Lee Robbins, nude studies. Other American painters represented are Lester Rosenfield, Mrs. Blight, Adolph Eberson, Edward Scott, Cameron Burnside, Roy Brown, Randolph La Salle Coats, Charles Fortune, Charles E. Polowetzki, Aston Knight, Eleanor Norcross and Minerva J. Chapman.

Only three Americans are represented in the sculpture section. They are Edward Watkins, Nancy Cox McCormack and Eugenie F. Shonnard.

Bellows' Prize Winner Sold
"Eleanor, Jean and Anna," by George Bellows, has just been purchased by the Albright Gallery of Buffalo through the gallery of Mrs. Albert Sterner. This picture won the first prize at the Carnegie International last year. Mrs. Sterner included it in a group of American paintings which she sent to the Toronto Museum earlier in the season and later to Buffalo, where they may be seen until June 18. The picture shows a little girl in a light frock seated between two elderly women gowned very somberly—a picture of contrasts subtly harmonized.

KIHN SHOWS VIVID
PICTURES OF INDIANS

Young Painter Presents the Red
Man Both as an Artistic Subject
and as a Scientific Document

For his second exhibition of portraits of American Indians, which is on view in the Ainslie Galleries through May 15, W. Langdon Kihm shows the result of seven months spent last year studying aboriginal types in the Canadian Rockies; at Morley, Alberta, the home of the Stoney tribe; on the Upper Columbia River among the Kootenays, and among the Nootka totem-pole Indians of Vancouver Island.

Once again Mr. Kihm shows his truly remarkable genius for presenting the Red Man as an artistic subject and as an ethnological document, for this young painter is able to do what few artists achieve, satisfy both those who look at pictures solely from the viewpoint of art and also those who regard such pictorial records purely from the viewpoint of their scientific aspect.

Such a portrait as that of Mary Isaacs is a superb piece of characterization as well as a correct representation of Indian decoration applied to personal ornament. The head of Horace Holloway, a Blackfeet Indian living with the Stoney tribe, is another masterpiece of portraiture, as is the head of Albin, of the Kootenays, with his eagle-feather headdress and necklace of bear's claws.

The "Kootenay Indian Boy" will be remarked owing to his cap adorned with long white locks falling on either side of his face, and the "Napoleon Maquinna" of the Nootka tribe shows his extraordinary headdress that the original Napoleon might have envied for its quality of the conspicuous. Another strange record of these Indian customs is to be seen in the "Nootka Crier," with his ceremonial mask, the only human feature about him being one of his hands, which shows outside his cloak.

Mr. Kihm varies his pictures this year with studies of white men associated with Indian life such as Bliss Carman, the poet; "Bill" Potts, a big-game hunter in the Canadian Rockies; Herb "Soapy" Smith, guide and trailman of Alberta; and types of the Russian Doukhobors of British Columbia. There are also several landscapes including a brilliant mountain study, "Among the Peaks"; another of his inimitable representations of a prairie town, and views of Indian fishing villages on Vancouver Island.

Mrs. Sterner's Spring Display
In the exhibition of paintings with which Mrs. Sterner's Gallery closes the season are a number of recent landscapes by George Bellows painted in the vicinity of Woodstock, pictures whose unforced dramatic power arises largely from their compelling color. George Luks is represented by one of his recent Maine subjects, "The Marine Painter," and Samuel Halpert is seen in a green landscape whose lines are dominated by the sweeping curves of a road that adjoins a river.

A new man is J. Matulka, who sends from Paris several paintings of impressive strength, his subjects drawn from the city itself, some of them almost harsh but all of genuine strength. Leon Kroll is represented by a vigorous painting of the cathedral of St. John the Divine and also by the sketch for "Sleep" which won the first Altman prize in the Academy last winter.

Among the flower paintings are two of rich luminosity by William J. Glackens and one of pink roses by Sara Pryor Dodge. Eugene Speicher has "Yankee Town Pool," Gardner Hale a decorative painting suggested by the hills around San Gennignano, Albert Sterner a beautiful pastel portrait of a lady in red, and Max Kuehne three small, sunny pictures of Spain.

In an interesting contrast to all these is a Guardi in an adjoining room, a Venetian scene in his best manner.

Paintings of Three Countries
Italy, France and England in characteristic art phases are represented in the group of seven canvases shown in the Ehrich Galleries until May 12. The oldest of these countries figures through two of Pannini's architectural landscapes in which he grouped, in his wily manner, famous architectural ruins and monuments as pleased his ideas of a harmonious composition, invariably under

DEMOTTE

8 East 57th Street
NEW YORK27 rue de Berri
PARIS

ANCIENT ART

GOTHIC SCULPTURE
PRIMITIVES
TAPESTRIES
GOTHIC IVORIESGREEK SCULPTURE
PERSIAN MANUSCRIPT
FURNITURE of
the MOYEN AGEP. & D. COLNAGHI & CO.
(ESTABLISHED 1760)

Publishers by Appointment to King George

Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern MastersEXPERTS, VALUERS, PUBLISHERS
GALLERIES
144-145-146, NEW BOND ST.
LONDON, W. 1.

Cable Address, Colnaghi, Wesco, London

Pictures and Drawings
by Marchand, Lotiron, Roger Fry, Matisse,
Vanessa Bell, Segonzac, Duncan Grant,
Moran, Thérèse Lessore and contemporary
painters and the older schools.The INDEPENDENT GALLERY
7a Grafton Street, London, W. 1.ARTHUR GRETOREX, Ltd.
Fine Art Dealer
Publisher of Modern Original
Etchings and Mezzotints
14 Grafton St. London, W.LEGGATT BROTHERS
By appointment to H. M. King George V,
His late Majesty King Edward VII and
Queen Victoria
Pictures, Drawings and Engravings
30, ST. JAMES STREET, S. W. 1
and 62, CHEAPSIDE, E. C. 2, LONDONRARE STAMPS
are my Specialty.
Selections willingly sent on approval.
T. ALLEN
"Craigard" Blake Hall Rd. Wanstead,
London, E. II. England.Williams & Sutch
(Late W. Lawson Peacock & Co.)
Old and Modern Pictures
The United Art Galleries
23a, Old Bond Street, London, W. 1.J. Goudstikker
KALVERSTRAAT 73—AMSTERDAM

FOUNDED 1845

Pictures of All Periods

CABLE: GOUDSTIKKART, AMSTERDAM

NEWCOMB MACKLIN & CO.

Picture Frame Makers
for Fifty Years

233 Fifth Avenue, New York

Stock Painting Frames

In All Regular Sizes

Hand Carved and Composition
for Immediate Delivery

NO WAITING—NO DELAY

SUPERIOR FINISHES

LOWEST PRICES.

Catalogues sent upon request.
Mail Orders receive prompt and
individual attention.ART GALLERY and WORKSHOP
State & Kinzie Sts., Chicago, Ill.

THOMAS AGNEW

& SONS

PICTURES and DRAWINGS

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. I.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

Spanish Art Gallery

LIONEL HARRIS, Proprietor

OLD MASTERS
Antiques

50, Conduit Street

LONDON, W. 1.

The
Bachstitz GalleryHIGH CLASS
PAINTINGSof the Dutch, Italian, French, Eng-
lish and Spanish

OLD MASTERS

Egyptian, Greek, Roman and other
antiquitiesMohammedan Works of Art
Ancient Tapestries

THE HAGUE : HOLLAND

Surinamestraat 11

Berlin, Pariserplatz 6a Munich, Karolinenplatz 2

THE FINE ART SOCIETY, LTD.
PAINTINGS and WATER COLOURS BY
LEADING BRITISH ARTISTS
Publishers of the Etchings by
BRANGWYN, STRANG, SEYMOUR HADEN,
GOFF, BAUMER, ETC.
148 NEW BOND ST., LONDON, W. 1.
Cable: Finart, London.

Hugo Gellert Shows Oils

Paintings and drawings by Hugo Gellert are shown at Kevorkian's, 40 West 45th St., until the end of the month. This is the first showing of his oils, the former work through which he has been known being decorative drawings, posters, stage decorations and magazine covers. He has an innate sense of design and this quality he carries over with him from his decorations as such into this more serious work.

Old Masters

of the

Early English School, Primitives of the Italian and Flemish
Schools and 17th Century Dutch PaintingsExceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by the
Chief Masters in the above Schools can be afforded to
Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

We announce our removal to
Our New Galleries
634 Fifth Avenue

HOWARD YOUNG GALLERIES

GERMANY REVIVING OLD ART TRADITIONS

Reichskunstwart Organizes Workmen into Guilds that Will Maintain High Standards of Crafts

BERLIN — Germany's establishment here of an office called Reichskunstwart to advise the government on all questions concerning art and especially to revive the old traditions of handicraft, which was in danger of being superseded by machinery, is bearing fruit.

To exert the necessary influence in the proper place it was necessary that the new office come into close relation with the workmen in the small towns throughout the country among whom these traditions still have force. This has been accomplished and the men have been united in guilds so that they may be reached the more easily by lectures, articles in trade papers and exhibitions of old designs and articles of recognized artistic value. This organization has been extended all over Germany and is seeking to counteract the bad influence of machine-made products, conventionalized patterns and a misconception of modern tendencies.

From a material point of view it is probable that Germany will be more successful in the world's markets with products of a decidedly individual style than by overstocking them with inferior products. At the recent fair in Leipzic an exhibition of German ceramics from modest workshops aroused much interest. They had been collected by the Reichskunstwart and showed such taste in form and color that the importance of preserving sound elements of national culture was evident. The deep interest in these productions is manifest in numerous orders, both domestic and foreign.

—F. T.

Haney Scholarship Is Founded, \$1,000 of \$5,000 Fund Subscribed

At the memorial meeting on April 27 to James Parton Haney, director of art in the high schools of New York City since 1909 until his death on March 3, announcement was made of the founding by the School Art League of the James Parton Haney Scholarship, with an endowment fund of \$5,000, of which more than \$1,000 has already been received. The income from this will be used in perpetuity to enable talented graduates from the city high schools to continue their education along industrial art lines.

ART IN AMERICA

The following important illustrated Articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except Numbers 152, 155, and 170, which are one dollar each.

American Sheffield Plate, E. Alfred Jones 170
Burgundian tapestries in Metropolitan Museum, New York, G. L. Hunter..... 57
Cassone Fronts in American Collections, William Rankin 40, 43, 45, 47, 50, 53, 55, 56
Chinese stone sculpture at Boston, F. W. Coburn..... 103
Collection of Mr. John G. Johnson of Philadelphia, Roger Fry and F. J. Mather, Jr. 41
Colonial Silver at Boston, F. J. Mather, Jr. 42
Mr. Morgan's Byzantine plate and jewelry from Cyprus, O. M. Dalton..... 48
Byzantine enamels in Mr. Pierpont Morgan's Collection, O. M. Dalton, 109, 110, 111, 112, 113
Pictures by Winslow Homer in Metropolitan Museum, New York, Kenyon Cox..... 56
Pictures in American private Collections, W. Martin 67
Pottery of the hither Orient in the Metropolitan Museum 78, 82
Ryder, Albert P., Art of, Roger Fry..... 61
Scipio tapestries now in America, G. L. Hunter 158
Sung and Yuan wares in a New York Exhibition, R. L. Hobson..... 132
Trecento pictures in American Collections, Oswald Siren 68, 69, 71, 72, 75
Venetian Renaissance busts in the Widener Collection, Philadelphia, Wilhelm Bode. 56
(WHEN ORDERING PLEASE QUOTE NUMBER)
A Classified List of Articles will be sent on request.

THE BURLINGTON MAGAZINE
For Connoisseurs. Published the 15th of the Month.
Per copy, \$1.00; by the year, \$9.00
THE MEDICI SOCIETY OF AMERICA, Inc.,
755 BOYLSTON ST., BOSTON MASS.

—Helen Wright.

FEARON
PAINTINGS
AND
DRAWINGS
By the Old and Modern Masters
SCULPTURE
BY
JO DAVIDSON
GALLERIES
25 WEST 54TH STREET

Gothic Cap-à-Pie Harness on Display



RARE SUIT OF GOTHIC ARMOR, XV C.
Courtesy of Mr. Cyril Andrade, London.

LONDON—Mr. Cyril Andrade, who specializes in old armor, is now exhibiting at the Dalmeny Gallery, 8 Duke St., S. W., London, an interesting suit of Gothic "Cap-à-Pie" harness, of composite character. Fashioned of bright steel and of German workmanship, the back piece, gardereins, cuishes and pouldrons with their wide border, margined by a raised fillet and narrow flute, belong to one armor, while the breastplate, sallet, gauntlets and vambraces, bordered with a plain margin, belong to a second and no less interesting set.

The suit, which is of the late XVth century, has been in the Carl Junkersdorff collection in Dusseldorf, the Reckow collection at Hanover, and in the Hauth collection. In outline it closely resembles the harness at Vienna, attributed by Wendelin Bocheim to the workshops of Hans Grunewald, which at one time was in the possession of the Archduke Sigismund of the Tyrol.

Duveen Estate \$2,523,545 After Payment of the Beneficiaries

Geoffrey Edgar Duveen and the Guaranty Trust Company, as executors of the estate of the late Henry J. Duveen, applied in the Surrogate's Court on May 2 for a judicial settlement of their accounts. The accounting shows that after the payments to beneficiaries under the will the estate amounts to \$2,523,545. Mrs. Dora Duveen, the widow, who lives at the Hotel Plaza, has received \$250,000 from her share of three-fourths of the estate which was left in trust, and her son Geoffrey has received \$322,000 on account from his one-fourth share in the estate.

Of Eastern art, there are paintings, pottery, sculpture in stone, wood and lacquer, and bronzes and jades. The rare manuscripts would require much space merely to mention each one. The Gallery was built at a cost of \$1,000,000 given by Charles Lang Freer and the collection is valued at several millions. Mr. Freer left a substantial sum for its upkeep and the director's salary. John Ellerton Lodge, the curator, is the son of Senator Lodge. Carl W. Bishop is associate curator; Grace Dunham Guest, assistant curator; Katherine Nash Rhoades, associate, and John Bundy, superintendent.

—Helen Wright.

Established 1846

M. KNOEDLER & CO.

556-558 Fifth Avenue, New York

VENICE EXHIBITION

Old Masters
GUARDI, CANALETTO, BELLOTTO, LONGHI

Modern Masters
MONET, ZIEM, SARGENT
Etchings of Venice by WHISTLER

15 Old Bond Street
LONDON

17 Place Vendome
PARIS

AUSTRIANS SEEKING INTERCHANGE OF ART

Society Formed to Send Exhibits to Other Countries and Hold Vienna shows of Foreign Works

VIENNA—Since 1914 Vienna has been kept from any international interchange in art matters, consequently this city is, in point of exhibitions, far behind the standard of other countries. A society which aims at bringing Viennese art life into closer connection with modern tendencies has been founded. The arrangement of public exhibitions, which will show the tendencies of the present era and include works from foreign countries, is the main idea.

Austrian art will be exhibited in other countries in connection with lectures. The acquisition of works of art for public and private Austrian galleries is intended by the society, which seeks to focus all the art activities of the time. An exhibition of works by O. Kokoschka will take the lead, another of German and Russian modern art will follow.

New Way to Teach Applied Arts

PARIS—The municipality of Paris has just completed a building in which to conduct a school of applied arts that is organized on a much more elaborate plan than anything of the kind ever known here. There are workshops to teach twelve trades, in addition to lecture rooms and studios. The school is designed to develop technically trained workmen who have a background of artistic training. Each student must work at two crafts in addition to his specialty.

ROCKFORD PLANNING A CITY ART GALLERY

City to Donate the Site—William Sawitzky and Guy C. Wiggins Take Part in the Movement

ROCKFORD, Ill.—Representatives of the City Council have held meetings with members of the Rockford Art Club to discuss the granting of a site for a City Art Museum.

William Sawitzky, who is here in charge of the Milch Gallery exhibit, and Guy C. Wiggins, artist, attended the meeting. Mr. Sawitzky gave a brief talk pointing out the need of a place to exhibit the collection of pictures, which now hangs in the various schools of the city, with some in the Public Library.

Desirability of the location of one of the water works buildings as a site was further brought out when it became known in the city planning that some time in the future all the river frontage from the Public Library to Beattie Park will be converted into a park and that the logical place for such an art gallery would be along the river front.

London Art Dealers Robbed

LONDON—Thieves entered the premises of the Blaimars, art dealers in Regent St., and got away with articles valued at £50,000. The culprits showed the taste of connoisseurs, selecting only the most valuable objects, including miniatures, antique snuff boxes and silver-gilt statuettes.

Art Directors to Meet

CLEVELAND—The annual meeting of the Art Museum Directors' Association will be held at the Cleveland Museum May 21 and 22.

By Direction of Sir Edward Naylor-Leyland, Bart.

WORKS of ART

The Contents of the Well-Known Mansion

Hyde Park House, Knightsbridge, London

A 16TH CENTURY Italian jewelled cabinet of ebony with repoussé gold figures by Benvenuto Cellini, presented by the Town of Florence to Marie de Medici, a 17th century amber shrine exquisitely carved in scenes from the life of Christ; a pair of 16th Century bronze and iron candelabra formed of old Imari vases 11' 2" high, from the Ball Room of the Hope Mansion in Paris; the unique collection of early Italian carved crystal including jewelled cups and beakers; cinque cento Italian bronzes, specimen Urbino, Gubbio, Castel Durante and other Majolica, Palissy Ware, Limoges enamel triptychs, plaques and other pieces. Marble Statuary including a rare antique Roman life-size figure of a Boxer and modern groups and figures by Wyatt, Benzoni, and other Sculptors; carvings in ivory, Augsburg silver caskets and other ancient continental silver, Porcelain of Chelsea, Dresden, Sevres and other English and Continental Factories; early glass, Roman and Greek Antiquities, a Library of rare Books on Art and other works. The paintings include important works ascribed to:

BREUGHEL	CARACCI	CLODIA MARATTI	SCHIACONE
CARRACCI	CLAUDE	MOLENAER	TINTORETTO
CARAVAGGIO	DOMENICHINO	MURILLO	TITAN
DROOCH SLOOT	PAUL POTTER	PENNI	PAUL VERONESE
LANCRET	RUBENS	RAPHAEL	VAN LEYDEN
LUINI	SALVATOR ROSA	VELASQUEZ	VAN HUYSUM
		ETC.	WOUVERMANS

Old English Plate including fine pieces by Paul Storr and other famous Silversmiths; a 16th Century Venetian carved walnut display Cabinet; Louis XIV ebony and Boule cabinets and commodes, Tulipwood, Kingwood and marqueterie tables, cabinets, mirrors, pier glasses, old marble and ormolu French mantel clocks, Persian, Turkey and other carpets, ormolu and crystal chandeliers, cut glass and the general equipment of the Saloons, Principal Reception rooms and some 27 bedrooms, which Messrs.

KNIGHT, FRANK & RUTLEY

will sell by auction on the premises, as above on Monday, June 11th and following days at one o'clock each day. On view Thursday, Friday and Saturday (7th, 8th and 9th June) from 10 to 5 o'clock. Private view by cards and illustrated Catalogues only on Wednesday 6th June from 10 to 5 o'clock. Illustrated Catalogues price 7/6d each (which will admit to the private view), plain catalogues 1/- each of the Solicitors—Messrs. Taylor & Humbert, 4, Field Court, Grays Inn, W. C. or of the

Auctioneers, at their offices, 20, Hanover Square, London, W. 1.

Duveen Brothers

PAINTINGS
PORCELAIS
TAPESTRIES
OBJETS d'ART

Paris—New York

ELLIOT A. HAASEMAN
Appraiser and Auctioneer
APPRASIALS FOR INHERITANCE TAX
AND INSURANCE FAITHFULLY
EXECUTED
538 MADISON AVE., NEW YORK

Etchings by EARL HORTER
Special Exhibition
April 30 to May 17
Catalogs on Request
415 Madison Ave.

ANNOUNCING THE
John F. Carlson
SCHOOL OF
Landscape Painting
at WOODSTOCK, N.Y.
Opening June 1st Closing Sept. 15th
Faculty
John F. Carlson, A.N.A. and Walter Goltz
FOLDER UPON REQUEST
Address
Mr. Walter Goltz, Woodstock, N.Y.

Concord Art Association
7th Annual Exhibition
May 6th to June 3rd
ART CENTRE
15 Lexington Road, Concord, Mass.
Open 10 a. m. to 6 p. m. Sundays 2 to 6 p. m.
Admission Free

THE PENNSYLVANIA
ACADEMY of the FINE ARTS
The OLDEST ART SCHOOL
in AMERICA

SUMMER SCHOOL AT
CHESTER SPRINGS
CHESTER COUNTY, PA.

INSTRUCTORS:
PAINTING: DANIEL GARBER,
GEORGE OBERTEUFER, CARL LAWLESS
ILLUSTRATION: GEORGE HARDING
SCULPTURE: ALBERT LAESSE

PEN AIR INSTRUCTION. Drawing, Painting, Illustration, Sculpture (modeling from farm animals). High, rolling land. Beautiful and historic scenery. Tennis courts, swimming pool, etc. Board (including tuition), \$15.00 per week and upwards. Open now. No student will be accepted for less than two weeks. Limited student list. Send for circular. Reference required.

RESIDENT
MANAGER, D. ROY MILLER
Box C, Chester Springs, Chester County, Pa.

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

Kennedy & Co.

Marine Paintings
by John P. Benson

693 Fifth Ave., New York

BELLINI COLLECTION
OF PRIMITIVES HERE

These and Other Art Objects, Including American and Modern European Paintings, at Auction

In the Metropolitan Art and Auction Galleries, 45 West 57th St., there will be shown beginning on Monday the Bellini family collection of Primitives, old Italian masterpieces, original drawings, bronzes, terra-cottas and other art objects, together with American and modern European paintings from the private collections of Mrs. Rossin and Mrs. Chouteau, of New York, and a group of XVIIIth century portraits, all of which are to be sold by S. G. Rains on the evenings of May 10 and 11.

The old Italian paintings are the property of Captain Umberto G. Bellini della Stella, of Rome, and are of a quality and a provenance rare among such collections brought to this country. Imported last year, they were retained by the United States customs authorities on the request of the Italian Ambassador in the belief that they came within the list of Italian pictures that were not permitted to be taken out of that country. When it was shown that they were not in the official Italian art catalogue they were released from the customs and are now to be exhibited prior to their sale.

An uncommon feature of the paintings is the completeness of their records of ownership, most of them having passed directly from the painters to famous families of the XVIIth and XVIIIth centuries and changing owners only a few times, and always through private hands, until they came to ownership by the Bellini family, their original owners having been the D'Estes, the Duke of Valona and the Bardicini family of Ferrara. They have also been the subject of appreciative comment by most of the leading writers and critics of Italian art both foreign and American.

One of the finest of the Primitives in the collection is an "Adoration of the Magi" by Resta Anjolia, in tempera with a background of gold. There is a "Portrait of Camilla D'Este" by Titian that changed hands only twice before coming into the possession of the Bellini family. Two panels by Michele Coltellini (1480-1559), the subjects being "Santa Lucia" and "Santa Apollonia," came from the Church of St. Andrea in Ferrara and were shown at the Burlington House in London in 1894; also two paintings by Dosso Dossi (Giovanni de Lutero), of the XVIth century, a "Circe" and "Apollo Enchanting Animals," his brother (Battista di Dossi) having painted the animals in the second picture. Until 1788 the "Circe" was attributed to Titian and there is a replica of this work in the Borghese Gallery in Rome.

Among the other pictures are "Madonna Nursing the Child," a work in tempera by Boccaccino, a XVth century example as is the "Saint Joseph" in the same medium by Cosima Tura. There is a "Portrait of the Duchess of Tuscany" by Sustermans which was a gift from the duchess to the Marquise Colvi in 1661; a "Portrait of a Princess" by Annibale Carracci, a "Pieta" by Giovanni Bellini, a Giudetta panel by Giorgio Vasari, one of a series of six panels of which the remaining five are in the Borghese gallery; a "Madonna" by Guido Reni, a "Christ Bound to the Column" by Ludovico Mazzolini, painted about 1580, and a "Holy Family" by Benvenuto.

Englishman to Sell Contents
of His XVIth Century Mansion

LONDON—By order of Sir Thomas Barrett Lennard, all the contents of the XVIth century mansion, Belhus, parish of Aveley, Essex, are to be sold at auction in the house, room by room, on May 8, 9, 10, 11, 14, 15, 16 and 17 by Alfred Savil & Sons, of 51A Lincoln's Inn Fields, London, W. C., and Alexander H. Turner & Co. They include period furniture, porcelains, tapestries, arms and armor, glass and ornamental items, oil paintings, water colors and prints and a library of about 5,000 volumes.

Much of the furniture is the work of English cabinet makers of the last five centuries, the family having been at Aveley since 1339, and among the pieces are examples of the Georgian, Charles, Queen Anne and other famous intervening periods as well as of the work of Adam and Chippendale.

One set of tapestries consists of four pieces woven by G. Werniers from cartoons after Teniers. Another set consists of three Flemish pieces. Among the more than a hundred paintings are many portraits of members of the Dacre and Barrett families through which the original De Belhouse strain passed to the Lennards, as well as of the Lennards. There are seven paintings by Lely, eleven by Van Dyck and others by Jansens, De Vos, De Troy, Opie, Van der Velde, Velvet Brueghel, Teniers, Cope, Tintoretto, Dirk Hals and other English and continental artists. Practically all of the library consists of books of the XVIth, XVIIth and XVIIIth centuries.

WILLIAM MACBETH, Inc.

AN EXHIBITION OF

PAINTINGS by
AMERICAN ARTISTS

450 Fifth Avenue

at Fortieth Street

New York City

TOTAL OF \$109,345
AT BENGUAT SALE

Collection of Thousand Items Dispersed at Four-Day Sale—Early American Furniture Included

Benjamin Benguiat, trading as the Benguiat Corporation, having given up his lease of 4 East 56th St., dispersed his assemblage of almost a thousand articles of artistic household furnishing and decoration at auction in the American Art Galleries on April 24, 25, 26, 27 and 28. The receipts were \$109,345.50. The collection included early American furniture, rugs and metal work, English furniture and silver plate, Spanish forged iron and rugs and other textiles of various other countries and many periods. The more important items were:

370—Pear-tree side table, American, Early XVIII century; Colony Shop.....\$800
439—Two carved and gilded forged iron chandeliers, American, XVIII century; C. O. Cornelius.....\$600
641—Feraghius carpet, 18 ft. 7 in. by 6 ft., XVIII century; Frederick Keeble.....\$410
642—Herati carpet, 19 ft. 2 in. by 6 ft. 2 in., XVIII century; Frederick Rose.....\$860
656—Feletin verdure tapestry, 8 ft. 9 in. by 10 ft. 7 in., XVII century; D. G. Kekelian.....\$450
795—Set of two mahogany armchairs and six side chairs, Sheraton period; F. J. Peters.....\$520
799—Six carved mahogany chairs, English, XVIII century; H. G. Bartol.....\$450
846—Needlework panel, "The Judgment of Solomon," French XVII century; D. G. Kekelian.....\$1,300
850—Two needlework panels, Biblical subjects, French, early XVIII century; Van Winsum and Weymer.....\$1,150
851—Two needlework panels, Biblical subjects, French, early XVIII century; D. Kempner.....\$1,150
888—Two vieux Paris tapestry chairs, Louis XIII period; Miss J. Ryle.....\$660
892—Six needlework and carved walnut armchairs, French, XVIII century; Frederick Rose.....\$1,200
893—Needlework walnut armchair, Queen Anne period; J. Blumenthal.....\$950
900—Needlework walnut sofa, French, XVII century; Van Winsum and Meyer.....\$1,000
902—Needlework carved walnut chaise-longue, Régence period; Van Winsum and Meyer.....\$825
927—Carved mahogany lowboy, William Savery, Philadelphia, about 1760; W. W. Seaman, agent.....\$1,025
944—Two carved lacqué mirrors, Chippendale period; Emil Feffercorn.....\$1,800
945—Two walnut cabinets, Queen Anne style; Mrs. B. Moore.....\$900
950—Polychromed carved oak refectory table, Henry VIII style; H. H. Parke, agent.....\$1,650
952—Oak paneled room, 24 sections, 400 square ft., Jacobean period; B. Moore.....\$1,000
959—Royal Aubusson tapestry, "Rabbit Hunting," XVIII century; H. H. Parke, agent.....\$1,500
960—Royal Aubusson tapestry, "Rustic Lovers," after Boucher, XVIII century; W. W. Seaman, agent.....\$1,025
961—Beauvais tapestry, "Fantastic Musicians and Arabesque," after Berain, XVII century; Paul Van Baan.....\$800
978—Feraghius carpet, 14 ft. 9 in. by 13 ft. 3 in., XVIII century; George Keresey.....\$775
980—Khorassan carpet, 16 ft. 10 in. by 11 ft., XVIII century; Frederick Rose.....\$850
988—Feraghius carpet, 23 ft. 6 in. by 17 ft. 1 in., XVIII century; George Keresey.....\$1,025
989—Feraghius carpet, 26 ft. by 18 ft. 4 in., XVIII century; O. S. Berberian.....\$1,400
990—Chinese carpet, 21 ft. 8 in. by 13 ft. 8 in., XVIII century; F. W. French & Co.....\$1,450

OLD ARMOR AND WEAPONS

American Art Galleries, April 30—Ancient European armor and weapons and stained glass from a European and two American collections; total, \$15,526.50 for 193 numbers. The more important items:

9—"Repairing the Auld Brig," drypoint, Muirhead Bone; M. Knoedler & Co.\$210
122—"Ovation to the Matador," drypoint, James McBey; M. Knoedler & Co.\$250
199—"The Swan," etching, third state, Anders Zorn; Leonard M. Stein.....\$260
200—"Self Portrait in a Fur Coat," etching, second state of two, Anders Zorn; Max Williams.....\$190

Johnson\$360
73—Swiss halberd, XV century; W. W. Harding\$450
78—Swiss halberd, XV century; W. W. Harding\$775
79—Swiss halberd, XV century; W. W. Harding\$1,100
123—Half chanfrin with headstall, Pisan style, XVI century; W. B. Johnson.....\$680
149—Suit of armor, Pisan, XVI century; W. B. Johnson.....\$2,000
150—Suit of Maximilian armor, complete, German; W. B. Johnson.....\$1,000
151—Suit of armor, German, XVI century; J. J. Barbour.....\$800
152—Half suit of armor, German, XVII century; W. B. Johnson.....\$450

FURNITURE AND RUGS

Anderson Galleries, April 27, 28 and 30 and May 1—Furniture, objects of art, rugs and brass and copper articles, formerly the property of James W. Ellsworth, of New York. The more important items:

249—Chippendale mahogany musical tall clock, American, about 1775; Miss H. Counihan, agent\$610
271—Four-poster bed, Adam style; C. R. Marley\$410
272—Mahogany writing desk, Adam style; C. R. Marley\$400
273—Carved mahogany bureau, Adam style; C. R. Marley\$385
274—Mahogany chiffonier, Adam style; C. R. Marley\$385
280—Five Chippendale mahogany side chairs, English, 1750; E. W. Murphy.....\$410
311—Woolen prayer rug, Ghiordes (5 ft. x 9 ft.); Emil Tabagh\$550
318—Woolen rug, Senna (5 ft. 2 in. x 7 ft. 1 in.); Miss H. Counihan, agent.....\$550
320—Woolen rug, Herat (17 ft. 6 in. x 7 ft. 6 in.); H. A. E. Jaehne.....\$410
321—Woolen rug, Herat (18 ft. 1 in. x 6 ft. 5 in.); Quill Jones\$700
323—Woolen tapestry, "Abduction of Helen of Troy," (10 ft. 3 in. x 14 ft. 5 in.); Aubusson, XVII century; order.....\$1,350

ENGRAVINGS AND COLOR PRINTS

Anderson Galleries, April 25—Etchings, engravings, color prints, lithographs and drawings from the collections of the late John Naday, of New York; the late John W. Tilton, of Bradford, Mass., and other sources; total, \$3,335.50 for 230 items. The more important numbers:

76—"London Bridge," Hedley Fitton, painter etching; Kennedy & Co.\$180

203—"Black Lion Wharf," Whistler, etching, third state; Albert Roullier Art Galleries\$202.50

228—"Dagmar," etching, Anders Zorn; Albert Roullier Art Galleries\$305

229—"Shallow," etching, Anders Zorn; David Bendau\$135

SALE OF AMERICANA

Anderson Galleries, April 25 and 26—American from various sources; total, \$6,347.25 for 501 numbers. The more important items:

33—Proceedings of board of general officers held by order of Washington respecting Major John André, Providence, 1780; Mrs. F. W. Morris, agent\$205

95—"Voyages et Découvertes faites en Nouvelle France, depuis l'année 1615" &c., Samuel de Champlain, Paris, 1627; W. E. Applegate, Jr.\$195

216—"A briefe vindication of the Religion and Government of New England Against the Presbyterie of Scotland," tract, Lieutenant Colonel John Jubb, n. p., circa 1650; Harry Glenny\$370

249—"The History of the Late War in North America" &c., Thomas Mante, London, 1772; W. W. Cohen\$180

432—"Considerations on the Present State of Virginia," John Randolph, presentation copy, n. p., 1774; J. W. Gregg\$305

MEZZOTINTS AND ENGRAVINGS

American Art Galleries, May 1—Etchings, mezzotints and engravings from the collections of John Reid, of New York; Richard Ely, of New York, and others; total, \$5,937 for 202 numbers. The more important items:

9—"Repairing the Auld Brig," drypoint, Muirhead Bone; M. Knoedler & Co.\$210

122—"Ovation to the Matador," drypoint, James McBey; M. Knoedler & Co.\$250

199—"The Swan," etching, third state, Anders Zorn; Leonard M. Stein.....\$260

200—"Self Portrait in a Fur Coat," etching, second state of two, Anders Zorn; Max Williams\$190

Edouard Jonas

Expert to the French Court
of Appeal

OLD PAINTINGS
and
WORKS of ART

J. CHARPENTIER
OLD PICTURES
WORKS OF ART
76 FAUBOURG ST. HONORE, PARIS

E. LARCADE
Art Objects of High Antiquity
140 Faubourg St. Honore—17 Place Vendome
PARIS

M. & R. STORA
Italian Maiolica
Hispano-Moresque Pottery
Gothic & Renaissance Old Tapestries
Paris, 32 bis Boulevard Haussmann

J. FERAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

GALERIE H. FIQUET
MODERN MASTERS
DEGAS, FORAIN, MANET,
PISSARRO, RENOIR, WHISTLER
88, Avenue Malakoff, Paris

CHARLES POTTIER
Packer and Shipping Agent
14, Rue Gaillon, Paris

COMPAGNIE DE LA
CHINE DES INDES
14, rue de Castiglione
PARIS
CHINESE WORKS OF ART

LE GOUPY
Rare Prints
Drawings—Paintings
5, Boulevard de la Madeleine, Paris

Richard Owen
15 Quai Voltaire
PARIS
Old Master Drawings

London
Osaka
Peking
Kyoto
Boston
Shanghai
YAMANAKA & CO.
680 Fifth Avenue, New York
WORKS OF ART
FROM
JAPAN AND CHINA

Clarke's
NOW ON PUBLIC VIEW
The Exhibition of the
RUIZ COLLECTION
of Spanish Antiques
The Auction Sales Commence May 8th
This Magnificent Collection Assembled by
Senor RAIMONDO RUIZ
of MADRID
Is the finest he has ever shown in this country

VALUE OF \$250,000
PUT ON A WHISTLER

"Portrait of Miss Alexander" Is Feature at Centenary Exhibition of Royal Society Held in London

LONDON—The centenary exhibition of the Royal Society of British Artists in the Suffolk-Street Galleries has brought before the public again what is believed to be the most highly esteemed painting by Whistler, one on which a value of £50,000 has been placed. It is his "Portrait of Miss Alexander." An expert has placed a total value of £120,000 on the 226 paintings which compose the exhibition, all of which were lent to the society.

The art critic of the *Evening Standard* writes as follows of the show and the Whistler:

"All the works are by artists, now dead, who made their fame in the society's galleries, and there are many honored names in the list. But there is one that attracts connoisseurs and artists directly they enter the galleries—James McNeill Whistler. Similarly there is one picture above others which commands attention. It is his 'Portrait of Miss Alexander.' Artists go to it because of what they can glean from it of the style and power of the master; others may be primarily attracted by reason of the fact that it is valued at £50,000."

The picture is lent by Mrs. Bernard Spring-Rice, who was Miss Alexander and is the subject of the portrait, the painting of which was commissioned by her father. It has come into her possession as an heirloom. The portrait is that of a girl of 13 or 14, and the whole effect is a harmony in green and grey. Pale-faced and pensive, with a rosebud mouth, the girl stands with one foot advanced as if about to begin a dance. She wears a white dress—not a dazzling white—and a flimsy grey sash, while in her left hand she holds a grey hat with a trailing grey feather."

Women Artists' Election

The National Association of Women Painters and Sculptors has reelected its president, Emily Nichols Hatch, and all its other officers except the corresponding secretary, to which position Lucile Howard was elected.

£50,000 in One Show for Augustus John

Reported Offer of £20,000 by an American for Single Portrait by English Artist Now in America

LONDON—There is a story in circulation to the effect that the large oil portrait of Mme. Suggia, the cellist, by Augustus John, now on exhibition at the Alpine Club Gallery, is coveted by an American who has offered £20,000 for it, but this is rumor. A hard fact is that his magnificent "Symphonie Espagnole" is tentatively priced at 10,000 guineas.

There is great speculation as to the total amount which Mr. John's paintings now on show will realize. After the exhibition had been open for a few days two-thirds of the pictures displayed beneath them the little red tab which signified that they had found a purchaser and it is more than likely that long before the exhibition closes in another month's time all will have found some new owner. This will mean that £50,000 will change hands.

Mr. John is now in the United States painting portraits of wealthy residents of Buffalo and other cities, following the fulfillment of his duties as a juror at the International exhibition at the Carnegie Institute.

Realistic Cow Acts as a Model at Allied Artists' Anniversary

On Thursday evening, April 26, the Allied Artists of America celebrated their tenth anniversary at the Fine Arts Galleries where they are holding their exhibition. A parade of models of the Art Workers' Club was followed by sketches of the models made by members and guests.

Among the models was a realistic cow which was led into the gallery by a realistic farmer who gave it into the keeping of a beautiful milkmaid while he proceeded to make a picture of it. The picture when exhibited looked suspiciously like the style of the president, G. Glenn Newell. Among the guests were F. Newlin Price, Mr. and Mrs. E. C. Babcock, C. Delesio, Charles Rollinson, Mr. and Mrs. Thayer, and Lone Wolf, in the costume of a Blackfeet Indian chief.

PENNSYLVANIA MAY TAX FRICK ART HERE

State Supreme Court Upholds Statute of 1919—May Except Fragonard and Boucher Panels

PHILADELPHIA—In a decision concerning the taxation of the Henry C. Frick estate the Pennsylvania Supreme Court held that this state has the right to collect inheritance taxes on his tangible personal property outside of Pennsylvania, including his art collection in New York, valued at \$13,210,209.75. The liability to Pennsylvania taxation extends to property valued at \$325,534.25 in Massachusetts.

The court's opinion on the law of 1919, delivered by Justice Simpson, leaves the question of the taxation of the Fragonard and Boucher panels in New York undecided. It sets forth that Mr. Frick had purchased the Fragonard panels, appraised at \$750,000, and the Boucher panels, worth \$150,000, and in order to exhibit them had rooms in the museum housing his New York art collection reconstructed. They were then placed in the walls of one of these rooms.

"Now," says Justice Simpson, "the question arises whether or not the result of this was to make the panels a part of the realty, under the laws of New York. We do not know except as we may infer the negative, since apparently their value was included in fixing the amount upon which the tax was assessed. Because of the doubt on the subject, however, and of the testator's very generous disposition of his property for the benefit of the public generally, the order we enter will be without prejudice to the rights of the parties in interest to make application to the court below for a re-opening of the decree and a determination of the question."

The decree of the Orphans' Court in Pittsburgh is reversed only in so far as it relates to the refusal to allow the collection of the inheritance tax to the State on the \$2,000,000 fund left by Mr. Frick to maintain a public park in that city.

Amsterdam Sees Singer's Work

AMSTERDAM—Landscapes painted in Norway by William H. Singer, Jr., the American artist, are being shown in the galleries of Frans Buffa & Sons.

Peel Masterpiece Returns to Ontario

"After the Bath," Whose Creator Died of a Broken Heart, Was in Budapest Museum Thirty Years

LONDON, Ontario — "After the Bath," by Paul Peel, Canada's most famous painting, has returned home. This is the painting of two nude children in front of a fire—one with hands outstretched toward the blaze, the other seated on the rug.

In 1890 "After the Bath" was hung in the Paris Salon and won a gold medal. Afterward it was purchased by the Hungarian government and for thirty years it has hung on the walls of the National Museum at Budapest.

The artist died of a broken heart for lack of appreciation in 1892, when he was only thirty-two years old. And for a period he and his "After the Bath" and his one hundred other works of art were forgotten by the world. But James Colerick, a boyhood friend, who, in their birthplace, this city, shared Paul Peel's struggles and disappointments and griefs, did not forget. In particular, he did not forget the masterpiece, "After the Bath," resting in alien surroundings in Budapest. He constantly dreamed of the day when "After the Bath" might return to the spot where it was created.

The present owners plan to place "After the Bath" in some public place in London as a memorial to Peel, who is now regarded as the greatest artist Canada has produced. In the year that this picture won world honor at Paris, Peel offered sixty-two of his paintings for sale in his home city. There were practically no bidders. The pictures were thereupon crated and sent to Toronto where they were placed on the auction block. They realized a total of \$2,256, which left the artist, after the expenses, less than \$2,000. Today the same pictures, if put up at auction, would yield perhaps \$1,000,000.

Power Opens London Branch

LONDON—W. M. Power, Ltd., of the Victoria Galleries & Studios, has opened a new branch at 11 Old Bond St. for the sale of old masters.

100,000,000 MARKS IN PERUVIAN PRIZE

German Sculptor Makes a Fortune When He Wins Competition for Monument for City of Truxillo

DRESDEN—In an international competition, advertised by the city of Truxillo, Peru, for a monument in commemoration of the centenary of Peruvian independence, a German artist, the sculptor Edmund Möller, of Dresden, was awarded the first prize, amounting to 1,000 Peruvian pounds. At the present exchange that means a fortune of 100,000,000 marks.

OBITUARY

MARK FISHER

(William) Mark Fisher, American-born painter, died in St. Bartholomew's Hospital, London, following a heart seizure last Sunday while traveling from London to his home in Essex. Four of his pictures have been accepted for this year's Royal Academy exhibition.

In "Who's Who" Mr. Fisher's biographical notice states that he was born in Boston of English and Irish parents but does not give his age. He studied art at Lowell Institute, painted portraits and figures, went to Paris at 20 and studied at Gleyre's atelier, and then married. He settled first at Boston and later went to England, where he painted animal pictures and landscapes. His paintings won him medals at the Paris, Chicago and St. Louis Expositions. He is represented in permanent collections of paintings in England, Ireland, South Africa, New Zealand and Australia.

Mr. Fisher was a member of the New English Art Club, and was President of the Essex Art Club. He was made an Associate of the Royal Academy in 1911.

EDWIN BALE

Edwin Bale, R. I., died at his home in St. John's Wood, aged 85. Among those who attended the funeral services at St. James' Piccadilly, were Sir Aston Webb, president of the Royal Academy, and various other members of the Royal Academy and Royal Institution and art societies generally.

Telephones: Plaza 2580-2165

Metropolitan Art & Auction Galleries

INCORPORATED

Nos. 45 and 47 West Fifty-seventh Street, New York City

WILL SELL AT UNRESTRICTED PUBLIC AUCTION

Thursday and Friday Evenings at 8:15 p. m., May 10th and 11th

*The Extremely Rare and Valuable Collection of
Primitives, Old Italian Masterpieces, Oil Paintings,
Original Drawings, Bronzes, Terra Cottas, and Objects of Art
belonging to CAPTAIN UMBERTO G. BELLINI DELLA STELLA of Rome, Italy*

Chevalier of the Italian Crown

These paintings have just been released by the U. S. Government after being held for nine months, by the request of the Italian Government on account of being masterpieces that could not be exported from Italy.

Together with a number of American Paintings belonging to
Mrs. ROSSIN

as well as a fine assortment of paintings belonging to

Mrs. H. CHOUTEAU

and included in this collection are many beautiful

Paintings from Other Private Collections

which includes a choice assemblage of fine 18th Century English Portraits, including a Blue Boy.
Works of well-known American and Foreign Masters

On Exhibition May 7th to 10th inclusive
from 10 a. m. to 10 p. m.

S. G. RAINS,
Auctioneer

THE ART NEWS

Editor . . . PEYTON BOSWELL
Manager . . . S. W. FRANKEL
Advertising Manager C. A. BENSON

Peyton Boswell, President;
S. W. Frankel, Treasurer and Secretary.
Phone: Bryant-9352

PUBLISHED BY

THE AMERICAN ART NEWS CO., INC.
49 West 45th Street, New YorkEntered as second-class matter, Feb. 5, 1909.
at New York Post Office, under the Act.
March 3, 1879.Published weekly from Oct. 15 to June 30, incl.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE . . .	\$4.00
Canada . . .	4.35
Foreign Countries . . .	4.75
Single Copies15

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's . . .	Fifth Ave. and 27th St.
William Bissell . . .	34 East 58th St.
Egmont H. Arens . . .	Washington Sq. Book Store 27 West 8th Street
Frank Shay's Book Shop . . .	4 Christopher St. WASHINGTON
Brentano's . . .	F and 12th Streets BOSTON
Vendome News Co. . . .	261 Dartmouth St. CHICAGO
A. C. McClurg . . .	218 Washington St. PHILADELPHIA
Wanamaker's . . .	(Book Counter) CINCINNATI
Albert H. Friedel . . .	Burnet Building CANADA
The Carroll Gallery . . .	117 King Street, West Toronto, Ont., Canada
The Art News . . .	LONDON
Bottom. News Agent . . .	17 Old Burlington St. 32 Duke St., St. James, S. W.
PARIS	PARIS
The Art News Office . . .	26 Rue Jacob Brentano's . . .
	37 Avenue de l'Opéra

Vol. XXI. May 5, 1923 No. 30

NEAR THOUGH FAR

In the mail of the editor of THE ART News the other day there came a letter from a Chinese medical officer in charge of a hospital in North Manchuria, China, asking some very practical questions having to do with his desire to buy American landscape paintings.

The receipt of this inquiry, which showed that the writer was an admiring reader of both THE ART NEWS and *International Studio*, was a heartening moment in the editor's day. It made plain to him, once again, that the message of THE ART NEWS, like Portia's famous candle, throws its beams a far way round the world and the goodness of its deeds makes its readers, near and remote, dependent upon it and its services to them. It also showed how truly international is the news appeal of THE ART NEWS since it reveals the fact that it is read as closely by a Chinese doctor in remote Manchuria as it is by a New York artist in West Fifty-seventh street or by other readers in London, Paris, Berlin, Munich, Amsterdam, Berne, Venice and Florence, among many other cities in Europe; in Basutoland, South Africa; in Bombay and Calcutta, India; in Bangkok, Siam; and in Santiago, Chili.

This letter, as do many of those received in the editor's mail, shows THE ART NEWS readers depend upon it for something more than its news and its editorial policy. They rely on it to give them service in other ways. Necessarily there is much dry routine in the daily tasks of an editor. But this is frequently relieved by the dew of kindness in such incidents as this gratifying message from our Chinese correspondent.

NEW YORK AND COLOR

Our local surface and elevated railway managers have decided to abandon the drearily dull color schemes so long a favorite for their cars in favor of orange, yellow and black which will materially help the effect of gayety on New York's thoroughfares. Unlike most European cities, New York has never enjoyed such a "literary" boomerang of its semi-tropical atmosphere, sunshiny skies and stimulating airs as Mediterranean towns and cities have enjoyed from the pens of British writers in particular who knew nothing of the American world. New York has many more days of complete sunshine every year than has Rome, for example, yet the Mediterranean skies have long been famous in travelers' literature, whereas New York's have gone unsung to any such extent.

The painting of the cars of our local transportation companies in hues more

suitable to our semi-tropical heavens than was the long familiar olive green is a tribute to our atmosphere that might well be followed elsewhere. Our clothes take on none of the lively hues of those worn in southern lands; our house fronts are monotones of brown and gray for the most part, their relief through flowers in window-boxes being a rarity. Even our awnings are not as gayly-colored as they might well be if we New Yorkers would only have the artistic courage to make our homes and stores, in their outward aspect, harmonize with our glorious blue dome.

New artistic impulses and movements spring from seemingly remote causes and influences. What a curious incidence it would be if the schemes of the "art departments" of our local transportation companies in painting their cars should eventually bring about in New York a recognition of the fact that we ought to dress up and deserve, in gayety of color, the splendor of New York's bright air and sunshiny sky.

CANADA'S AID TO ART

Compared with the United States, the Dominion of Canada is a poor country, this fact being due solely to its lack of population. One of the most striking ways of presenting this difference is to compare the receipts and expenditures of the two governments and also, as a secondary index, the comparative statistics of the foreign trade of our own country and that of Canada. According to the last figures available, those for the year 1921, the receipts of the Canadian government were \$434,386,539, while the total ordinary receipts of the

United States government in the same fiscal year were \$5,624,932,961. We have to go back thirty years to find our government receipts as low as those of our northern neighbor, so enormously has our wealth increased in the first two decades of the twentieth century. In the same year (1921) the Canadian government's total expenditures were \$418,620,544 as against those of the United States amounting to \$5,115,927,689. And as against Canada's foreign trade in 1921 of approximately \$2,450,000,000 the United States' foreign trade reached the enormous total of \$10,170,969,379.

Statistics such as these have nothing to do with art, it is true, but they are set down here to make more impressive the fact that the Canadian government, out of its meagre resources, appropriates every year \$50,000 for the purchase of paintings by the world's leading artists, while the United States, save for an occasional portrait commission which requires a special appropriation as a rule, does not spend a penny a year for paintings to become national possessions.

We spent in excess of ten times as much as Canada did in 1921 to run our government, but not one cent of that enormous sum of money went for the encouragement of the artists of the United States. If the nation made an annual appropriation for the purchase of art works for the nation and made its appropriation on the same comparative basis as that of Canada's, we would have spent approximately \$500,000 in the fiscal year 1921 for art. We can afford to spend \$10,000,000 in one year in attempting to enforce the most unpopular law ever written on our statute books, yet we cannot see the wisdom or the justice of giving encouragement to a professional class of men and women who create wealth and bring honor to our country. Uncle Sam, billionaire, makes a poor contrast in this respect to Our Lady of the Snows.

Miss Knoedler Weds Mr. Stern

Miss Leonie Clare Knoedler, daughter of Edmond L. Knoedler, of No. 23 West 67th St., was married to Harold Stern, son of Mr. and Mrs. Albert Stern, at the home of her father on April 30 by Father John B. Diman of the Church of Our Lady of Lourdes. Mr. Stern, an architect, is a graduate of the Massachusetts Institute of Technology. He served in the navy in the war. Miss Knoedler studied sculpture in Paris under Bourdelle for a year and has contributed to the magazine *The Younger Set*. Mr. and Mrs. Stern are to take a trip to Mexico and will spend the summer at the country home of Mr. Stern's parents at Peru, Vt.

STUDIO NOTES

Matilda Browne recently painted a portrait of Horace, the St. Bernard dog about whom Kipling wrote verses to be put over his kennel. The dog belongs to Mr. and Mrs. Frank N. Doubleday, of Oyster Bay. The dog's picture, and also one of their Angora cat with two kittens, were painted in the course of a week-end visit.

Burtis Baker has painted an official portrait of General Lejeune for the Marine Corps.

Edward H. Holtslag has presented his painting, "Gloucester Harbor," to the Art League of Aurora, Ill.

The portrait classes conducted by Elizabeth Cady Stanton held an exhibition in Miss Stanton's studio in the Gainsborough from May 1 to 6 at the termination of the season's work. As in former years, Miss Cecilia Beaux has acted as instructor.

The design of "Pilgrim Maiden" by Henry Hudson Kitson has been accepted by the Massachusetts State Art Commission and the figure turned over to the founder for casting in bronze. It will be erected on Cole's Hill, Plymouth, by the National Society of New England Women.

The Eclectics will hold their eighth annual exhibition at the Babcock Galleries for three weeks beginning May 7. Those exhibiting this year are Robert A. Aitken, James Britton, Sidney E. Dickinson, Philip L. Hale, Eugene Higgins, Alice Judson, Richard M. Kimble, Jane Peterson, Nathan D. Potter, Maurice Prendergast and Mahonri Young.

Vance Swope has gone to his home at Atlantic Highlands for the early part of the season. He expects to go in July to Ogunquit, Maine, where he will paint during the summer.

Katherine Langhorne Adams is building a house at Sneed's Landing on the Hudson River.

Robert Spencer has been in town for a few days. He will spend the summer as usual at New Hope.

Mathilda Browne has joined the colony at New Canaan, Conn., and will spend the summer at the Reed farm preparing for her exhibition at the Milch Galleries next autumn.

Word has been received of the safe arrival of William Ritschel at Tahiti on April 27.

Ernest Haskell and his family have gone to Newport, Maine, for the summer. Mr. Haskell has planned an important set of plates of New England which will take several months to complete.

Childe Hassam and Mrs. Hassam will go to their home at Easthampton, L. I., the second week in May.

James Earle Fraser and Laura Gardin Fraser will go to Westport, Conn., for the summer.

Caroline Van H. Bean has completed a portrait of Mrs. Ernest du Pont, of Wilmington, Del. Miss Bean has been doing portrait orders at Palm Beach, Hot Springs and White Sulphur Springs this winter and spring and will spend the summer at her home at Westport, Conn.

The gem of the collection is a floral black hook carpet, 14 feet 8 inches by 13 feet 7 inches in size, the colors of the ornamental design being singularly rich and attractive with its leaves, baskets of fruit and formalized lyres and flowers. A special loom had to be built to weave the burlap foundation for the rug and the catalogue states forty women were employed in the making of it. This carpet is in a remarkable state of preservation.

Every variety of floral, house, animal, patriotic and medallion hooked rug is included, some of the designs being naive and others the work of men and women with an instinctive sense for the real meaning of that word. The only exceptions to the American rugs and carpets in the collection are three handsome Spanish pieces coming down from the XVth century. The collection will be sold at auction in two sessions on the afternoons of May 9 and 10.

RAIMUNDO RUIZ ART
AT AUCTION MAY 7

Ancient Paintings and Frescoes
and Other Rare Objects in the
Collection to Be Sold at Clarke's

Spanish antiques including pieces almost never seen in this country form the Raimundo Ruiz collection on exhibition in Clarke's, 42 East 58th St., through May 7. Their sale at auction begins on the afternoon of May 8 and continues daily until May 12 inclusive. There are nearly 1,000 objects in the collection, these including ancient paintings and frescoes, remarkable specimens of wrought iron work, old textiles and linen and threadwork, illuminated books, painted sculptures in wood, doors, lanterns in extraordinary variety of forms, and architectural wood carvings from famous Spanish homes.

Among the paintings are a XVth century Spanish altarpiece, painted on wood in six panels, from Aragon; another from the same province and period of eight panels; two panels by Miguel Giménez, a painter to the royal court in the XVth century; two XVth century upright panels representing St. Christopher and another saint in gilt Gothic frames, and a panel of the Virgin and Child of the XVth century.

One of the most remarkable of the pieces of furniture is a carved wood, gilt and polychrome bed, with a small religious painting set in the headboard. There are carved walnut benches, tables and chairs; carved oak doors, ceilings and ceiling supports, the ends of which are carved and painted with representations of family coats of arms. In this division of the collection is a XVIth century carved walnut and inlaid wood cabinet of unusually handsome design and a XVIIth century carved walnut chest.

There are carved stone Gothic capitals of the XIIth century, columns in the Hispano-Moresque manner; panels of Moorish tiles, lanterns that show how beautiful tin may look when artistically fashioned, curious glass and tin stars used for ornamental purposes on fêtes days; religious vestments of rare beauty and richness of fabrics, and other textiles such as the notable XVIIth century Spanish needlework panel 12 feet 6 inches by 12 feet in size. The old Spanish potteries and Italian alberello add to the varied interest of the exhibition. The wrought-iron work contains some unique examples, finest of all being the pulpit on a carved limestone base with its original railing.

Shoemaker's American Hooked
Rugs Are Shown at Anderson's

The James M. Shoemaker collection of American hooked rugs of the late XVIIth and early XIXth centuries, now on exhibition in the Anderson Galleries, is one of the finest groups of these examples of native craftsmanship ever shown in New York. Mr. Shoemaker has spent fifteen years in gathering together the 295 pieces displayed.

The high school at Hempstead, L. I., has bought a painting by Gustav Wiegand called "Golden Glow" which is the first of a collection of pictures which it proposes to make. Mr. Wiegand attended the presentation. The school will buy one work of art each year.

Mr. and Mrs. John Young-Hunter gave a tea at their studio in the Sherwood to show Mr. Young-Hunter's recently completed portrait of Judge Charles W. Wheeler. The sitter is presented in judicial robes in dignified attitude, surrounded by his books.

Olaf Olson, who is showing a group of cement frescoes at the Trask Galleries, 52 East 53rd St., in the manner of his recently discovered method of painting out-door decorative panels that will endure, has received a commission to decorate an apartment house on Park Ave.

Clara Barrett-Strait has been spending the winter in Columbia, S. C., where she has painted several portraits. She has recently been appointed to the chairmanship of the division of art of the Federation of Woman's Clubs of South Carolina. An exhibition arranged by her was held in Spartanburg this month.

Mr. and Mrs. Herbert Watson Alden and their daughter Madeleine gave a reception at their home, 344 West 72nd St., on Sunday last to show the recently completed portrait of the mother and daughter painted by James P. Ryon. The portrait was also shown in the window of the Reinhardt Galleries.

£410 Paid for a Shakespeare

LONDON—Books and manuscripts from the libraries of Cornelius, Countess of Craven, and Sir J. G. Thorold, 795 lots in all, yielded £3,806 at a sale at Sotheby's. Shakespeare's "Comedies, Histories and Tragedies," second folio, 1632, went to Quaritch for £410 and a "Horae Beate Mariae Virginis," an illuminated manuscript of the XIVth century on vellum, was taken by Davis and Orioli for £190.

257 ALDINE BOOKS
SOLD FOR £2,750

Earl of Powis Disposes of Part of His Library at Sotheby's—Grolier-Bound Cicero Brings £2,650

LONDON—In a collection of rare books from the library of the Earl of Powis, Powis Castle, Welshpool, sold at Sotheby's, were 257 volumes from the Aldine Press including many first editions and Lascaris' "Erotemata" which was the first work printed by Aldus with a date. These were taken as one lot with a bid of £2,750. The whole collection of 603 numbers brought £22,016 17s. The more important items outside the Aldine lot were:

65—Cicero, "Opera Omnia," 5 vols., Grolier bindings, Venice, 1534-37.	£2,650
67—Cicero, "De Officis et Paradoxa," vel. I, Mainz, 1465.	£1,300
68—Cicero, "De Officis et Paradoxa," vel. I, Mainz, 1466.	£1,000
89—"Exornatorum Curatorum," Julian Notary, 1519.	£490
101—Gascoyne, George, "A Delicate Diet for Daintiemouth Droonkards," London, 1576.	£910
117—Heywood, John, "A Dialogue," etc., first edition, London, 1546.	£410
123—Homer, "Ilias et Odyssaea," 2 vols., first edition, Florence, 1489.	£320
220—Middleton, William, "Bardhoniaeth Brydyliaeth," etc., London, 1593.	£450
221—Milton, "Comus," first edition, London, 1637.	£790
259—Powel, Daniel, "The Love of Wales," London, 1616, and five other tracts.	£230
284—Salisbury, William, "A Dictionary in Englishes and Welshe," London, 1547.	£290
299—Shakespeare, "The Most Excellent History of the Merchant of Venice," first edition, London, 1600.	£1,150
300—Shakespeare, "The Excellent History of the Merchant of Venice," second edition, falsely dated 1600, London, J. Roberts, 1619.	£270
301—Shakespeare, "The Tragedy of Othello," etc., first edition, London, N. Okes, 1622.	£550
303—Skelton,	

Wildenstein & Co.

HIGH CLASS
OLD PAINTINGS
TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue - New York
Paris: 57 Rue La Boetie

P. JACKSON HIGGS
Collector of
DESIRABLE ART OBJECTS

PAINTINGS • CHINESE AND PERSIAN
CERAMICS AND TEXTILES • TAPESTRIES • BRONZES • FINE RUGS AND
OTHER WORKS OF ART

11 East 54th Street, New York
PHONE PLAZA 2481

HAND CARVED PICTURE
FRAMES
UNSURPASSED
QUALITY
DISTINCTIVE DESIGNS
Gilded and Toned Artistically
ARTISTS FRAMING CO., Inc.
57 East 59th Street J. Lowenstein, Pres.
Established 15 years Telephone 1680 Plaza

Early Chinese Art

IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF
Parish-Watson & Co., Inc.
560 Fifth Avenue New York

Picture, Studio and
Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures individually or in groups. Its services are at your disposal

I. P. FRINK, Inc.
24th St. and 10th Ave., New York
Branches in Principal Cities

Vernay

Old English Furniture—Old
English Pottery—Old English
Glass—Old English Silver—Old English Pewter.
Original Examples.

New York, 10, 12 E. 45th Street
London, W. 217 Piccadilly

PLAZA ART AUCTION
ROOMS

EDWARD P. O'REILLY, Auctioneer
5, 7 and 9 East 59th Street New York

JUST OFF FIFTH AVENUE

Best location in New York for
the sale of art works by auction

WE solicit the dispersal of collections or individual art works from owners and estates anywhere. New York is the ART CENTRE OF THE WORLD and our facilities are unsurpassed.

If you are in the market for art or artistic furnishings we invite you to call at our galleries or send your name for our catalogues.

We give special attention to APPRAISALS for
owners and estates



MILCH GALLERIES

American Paintings
and Sculpture

ETCHINGS
FRAMING

108 West 57th St.
NEW YORK

LOS ANGELES

Three cash prizes of one hundred dollars each will be given at the spring exhibition of the artists of California, which opens next week at the Los Angeles Museum. The show promises to be one of the best exhibitions yet held by the Californians.

At Stendahl's, Edgar Payne, who has been traveling in Europe for the past eight months, shows about twenty canvases just sent out from Rome. They include brilliant studies made along the Riviera, and a number of pictures of the Maritime Alps. Payne has already won distinction as an able interpreter of California's High Sierras, and he seems to be working in the same powerful way on the Alps. An almost overpowering picture is the one called "An Alpine Village." A much smaller study, a scheme of blues in a dreamy atmosphere, reminds the beholder of the Lake of Como, although it does not depict that famous spot of water.

Cannell & Chaffin open next week with a group of paintings by Eastern men—Murray Bewley, George Bruestle, John F. Carlson, Bruce Crane, William Crossman, Warren Davis, Edward Dufner, Albert Groll, Glen Newell, Hobart Nichols, Leonard Ochtman, Edward Pothast, Granville Smith, Harry Vincent, Robert Vonnoh, William Ritschel, Chauncey F. Ryder and John M. Gamble.

Coming exhibitions at Stendahl's are by Robert Vonnoh and Bessie Potter Vonnoh. Their exhibition will be a family affair, to continue from May 7 to May 21. At Hotel Vista del Arroyo, Pasadena, where the gallery is also conducted by Earle Stendahl, Joseph Kleitsch has been showing landscapes and portraits.

Henri De Kruif's water colors of the desert canons of California are shown at Cannell's for two weeks. They are brilliantly colorful, some of them glowing like prisms. The pictures with symbolic significance are among his best. "Fantasia" is one, "Red Man's Adoration" is another, and a third, "The Over Soul," was perhaps suggested by a reading of Emerson. De Kruif's later work is a distinct departure from that of previous years.

At Cannell's are three exhibition rooms, and every one of these is always occupied. In the print room we find at present a delightful exhibit of portraits and other subjects in etching by Loren Barton. Etchings by Joseph Pennell are also shown here. In the next room are to be found water colors of New York by Pennell.

Kanst has been holding a very successful exhibition of recent California landscapes by Elmer Wachtel.

An exhibit of fifty-two numbers is held for several months at Laguna Beach by the Laguna Beach Art Association. Among the exhibitors are William Wendt, Julia Bracken Wendt, Franz Bischoff, Anna Hills, Jean Mannheim, F. Carl Smith, Hanson Putthoff, Edgar Payne, Guy Rose, William Griffith, Clarkson Colman, Thomas L. Hunt and Orrin White. —Antony Anderson.

Oakland, Cal.

The Oakland Art Gallery aims to eliminate the "jury problem" by a multiplication of juries. For its second annual exhibition, opening May 6, there will be three separate juries—one Academic, one Impressionistic and one Ultra-Modern. Any painting accepted by any one of the juries will be hung. As the voting will, in addition, be by secret ballot, it would seem that there could be but little legitimate complaint on the part of entrants. —Harry Noyes Pratt.

Santa Barbara, Cal.

Two sons of artists are exhibiting at the School of the Arts Galleries. In each case the son has the same name as the father and both are painters as are their fathers. Lockwood de Forest, Jr., and Howard Russell Butler, Jr., both exhibit landscapes, the former twelve, all but one small, and very attractively done in oils, and one large canvas, "Sunshine and Mesquite," executed with a nice sense of distance. F. C. L. in the *Press* says that Howard Russell Butler, Jr., shows nineteen canvases, all fair-sized, in oils, "done with a creditable degree of feeling and a discriminating eye for selection of color, without giving the impression that he is aiming deliberately for effect. He excels particularly in depicting the tones of the desert."

ST. LOUIS

The exhibition of work of the students of the St. Louis School of Fine Arts remained at the City Art Museum an extra week that the 500 delegates to the convention of the Western Arts Association from May 1 to 4 might view it at the reception given by the Museum for them. It occupies all the special exhibition galleries and includes sketches, drawings, commercial and industrial art problems, paintings in oils, water colors and tempera; weaving, bookbinding, leather work, metal work, china decoration, basketry and batik.

A total of 10,191 persons visited the City Art Museum last Sunday afternoon, which was the largest Sunday attendance in four years. A card announcing an exhibition of Egyptian articles, carried by all the street cars, was perhaps one cause of the large attendance.

James F. Ballard has arrived home from San Francisco where he attended the exhibition of Oriental rugs which he gave to the Metropolitan Museum and which were lent by the Metropolitan to the San Francisco Art Institute. For several weeks he gave gallery talks there, describing the rugs and their characteristics and recounting events connected with their acquisition.

A small collection of prints has been lent to the art room of the Public Library by the Stowaways, New York. Fine uses of wood cut, linoleum cut, etching, photography and lithograph make the exhibition very engaging.

—Mary Powell.

Minneapolis

A Florentine cope of the XVIth century has been presented to the Minneapolis Art Institute by Miss Frances Janney in memory of Mrs. Ethel Morrison Van Derlip. It is of a rich wine color. It is the only garment of its type possessed by the Institute.

There are at the Institute also a mummified hand 3,000 years old, lent by E. S. Macgowan, whose father bought it in Egypt many years ago, and a collection of silver work by George Jensen, of Denmark, which also is a loan. The second series of colored plates of Gothic French tapestries presented by Alfred F. Pillsbury has been placed on view.

Among the exhibitions in local art galleries was one of colored prints by Bertha Lum, once a resident of Minneapolis, at the Mabel Ulrich book store. The prints were made to illustrate Mrs. Lum's book "Gods, Goblins and Ghosts—Weird Legends of the Far East." At the Beard Galleries is a collection of old masters including examples of Tintoretto, Van der Helst, Raeburn, Watts and Romney.

Paul Reinhardt, representing Henry Reinhardt and Sons, of New York, recently showed a collection of paintings by American and European masters at the Radisson hotel.

Aurora, Ill.

Paintings by Charles P. Gruppe are on view in the Conklin Galleries. Mr. Gruppe, accompanied by J. J. Engel, a well-known Chicago art collector, recently visited his exhibition and spoke with enthusiasm of the interest of local citizens in art. He expressed the hope that Aurora would soon realize its ambition to possess a public museum.

Kansas City

Paintings by Robert Vonnoh and Leopold Seyffert constituted the chief April exhibit at the Kansas City Art Institute. Thirty-five figure and landscape compositions by Vonnoh and fifty-five paintings and sketches by Seyffert were shown.

Cincinnati

In the Crafters' Gallery small sketches in oil and water color by H. H. Wessel were shown until May 1.

Metropolitan Art
and Auction Galleries

45-47 WEST 57TH STREET
NEW YORK CITY
Auctioneers • Appraisers
Estates Appraised for Inheritance Tax, Insurance or Sold at Public Auction
S. G. RAINS, Auctioneer

STAIR & ANDREW

OLD ENGLISH FURNITURE
TAPESTRIES: DECORATIVE OBJECTS: SILVER, ETC.

LONDON
25 Soho Square

NEW YORK
45 East 57th Street

CHICAGO

The Palette & Chisel Club has in its twenty-seventh annual exhibition forty paintings and two pieces of sculpture. It is the original society of working artists and is composed solely of men, some of whom are in organizations of commercial art. It purchased an old house at 1012 North Dearborn St., and there it maintains a gallery, while it also has club rooms and studios. Most of the active members of the old Chicago Society of Artists and of the new Society of Painters and Sculptors first won honors at the club. The present exhibition consists largely of landscapes but contains a few figure paintings. The Municipal Art League's prize of \$100 was voted to James Topping's "Wind Among the Trees," a magnetic landscape built on sound principles. The exhibition will remain until May 31. Series of black-and-white and one-man shows are planned for the year.

Carl R. Kraft, who will have summer classes in landscape painting at the Art Institute Summer School, will have also an outdoor school of painting at Wildwood, Willow Springs, Ill., from June 11 to Sept. 15.

The thirty-sixth annual Chicago architectural exhibition under the joint auspices of the Chicago Architectural Club, the Illinois Society of Architects and the Illinois Chapter of the American Institute of Architects and with the cooperation of the Art Institute, was opened in the Art Institute's east galleries on May 1 and will continue until May 31. The work of British artists is a feature. The gold medal of the Illinois Chapter, A. I. A., will be awarded.

The twenty-first annual exhibition of applied arts opened at the Art Institute on May 1, is this year under the auspices of the Association of Arts and Industries.

Elbert G. Drew, founder and once president of the Business Men's Art Club and an official of the Bell Telephone Company, has been elected president of the Municipal Art League of Chicago.

Alfred Faggi's drawings at the Albert Roullier Art Galleries reveal the sculptor as a master draftsman in portraiture.

The Arts Club of Chicago was closed on April 30, its lease of its building expiring. The directors and housing committee are considering several locations on the boulevard not far from the old quarters. Meantime the club has installed examples of XIIth and XIVth century French sculpture, paintings by old Italian masters, carved ivories and other objects of art lent by Dulacher Brothers, of London and New York, in its gallery at the Art Institute for May.

Sidney Laufman, a young American painter who recently returned from Europe, is showing landscapes at the Blackstone Hotel until May 10.

Irving K. Manoer, of the Society of Painters and Sculptors, who pictures still life with a combination of pigments of his own discovery, has an exhibition of paintings of flowers and birds in decorative arrangements at the Milwaukee Art Institute.

The summer school of painting at Saugatuck, Mich., under the auspices of the Art Institute Alumni Association, of which Frederick F. Fursman is director, will have its fifteenth season from June 25 to Sept. 1. It is on the shore of Lake Michigan, backed by tree-crowned dunes and a country of fruit orchards to the east. Mr. Fursman will be assisted by Edgar Rupprecht, painter.

—Lena M. McCauley.

Omaha

The seventy paintings by foreign artists, chosen by a committee from the Art Museum Directors' Association from the 1922 International at Pittsburgh for rotary display in six American cities, are now on view in the galleries of the Society of the Fine Arts. The exhibition came to Omaha from Detroit.

To Rent—Suitable for ART GALLERY

5th and 6th floors of
441 Madison Avenue

between 49th and 50th Streets
Both floors and roof completely glassed.
Interior stairway. Otis elevator opening into loft.

Apply to
GROSS REALTY CO.

Murray Hill 9830

350 Madison Avenue

The
Ehrich Galleries
707 Fifth Ave., New York
at 55th Street

Decorative Paintings
by
OLD MASTERS
of the 18th Century
MODERN FRENCH
DRAWINGS
During May

Mrs. Ehrich
Special Sale of
Linens and Venetian Glass
During May

PHILADELPHIA SCHOOL
OF DESIGN FOR WOMEN
Broad & Master Streets
Established 1845
DESIGN, FASHION, BOOK ILLUSTRATION,
PAINTING, SCULPTURE
Practical training in all branches
WRITE FOR CATALOGUE
Harriet Sartain, Dean

Paintings Restored
ALBERT duVANNES
833 Lexington Ave., New York
Rhinlander 5255

Established 1875 Phone Bryant 6739
Calo Art Galleries
AMERICAN PAINTINGS FOREIGN
128 West 49th Street
D. CALO & SONS NEW YORK

Tapestries & Oriental Rugs
CLEANED Scientifically
REPAIRED Artistically
CALDARAZZO, INC.
65 East 54th St., New York—Tel. Plaza 8286

Portraits of American Indians
of Western Canada
By W. LANGDON KIH
Now on View
AINSLIE GALLERIES
677 Fifth Avenue at Fifty-Third Street

33 W. 67th Street
SCULPTOR'S OR
PHOTOGRAPHER'S STUDIO
Immediate possession
Apply Supt. or Albert B. Ashforth, Inc.
12 East 44th Street Tel. 1100 Murray Hill

EXHIBITION
Marine Paintings
by
CHARLES J. CLARKE
May 1st to 15th inclusive
AINSLIE GALLERIES
677 Fifth Avenue at 53rd Street

To Rent—Suitable for ART GALLERY
5th and 6th floors of
441 Madison Avenue
between 49th and 50th Streets
Both floors and roof completely glassed.
Interior stairway. Otis elevator opening into loft.
Apply to
GROSS REALTY CO.
Murray Hill 9830

JOHN LEVY GALLERIES PAINTINGS

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

Messrs.
PRICE & RUSSELL
AMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART
FERARGIL
607 FIFTH AVENUE, NEW YORK

THE
FOLSOM GALLERIES
104 WEST 57TH STREET
NEW YORK
AMERICAN PAINTINGS

Henry Reinhart
& Son, Inc.
606 Fifth Ave., New York

ROYAL ART GALLERY
Kleykamp
THE HAGUE — HOLLAND
Dutch Paintings and
Early Chinese Art

ARLINGTON GALLERIES
274 Madison Ave., bet. 39th and 40th Sts.,
New York
IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

MAX WILLIAMS
Prints - Paintings - Models
MARINE RELICS
of the
Old American Frigate
Clipper Ship and Whaler
538 Madison Avenue New York

F. KLEINBERGER
GALLERIES
Inc.
725 Fifth Avenue
NEW YORK
9 Rue de l'Echelle
PARIS

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES
of all Schools
and
OLD DUTCH MASTERS

CLEVELAND

Through the will of Miss Mary A. Warner, of Cleveland, who gave \$5,000 to the city for an art gallery forty years ago, the sales department of the fifth annual exhibition of Cleveland Artists and Craftsmen will be benefited this month. Her bequest has grown until now it amounts to some \$13,000, affording an annual income of about \$500. By action of the city council this income will be used each year to purchase pictures, sculptures, or other art works from the annual exhibition in May. The jury of selection consists of F. Allen Whiting, director of the museum, chairman; Dean Henry Turner Bailey, director of the Cleveland School of Art, and G. A. Ruetenik, director of public parks and property. Works purchased by this fund will be housed in the museum when not on exhibition in schools or libraries. As all works admitted to the May exhibition are produced within the previous twelve months and are selected by a jury composed of non-resident artists of national reputation, the Warner collection will represent Cleveland's arts and crafts at their best.

The present display includes 420 entries, the largest collection yet shown, and the jury considers it to be the best. Members of the museum and guests attended a private view on May 1 in connection with a reception given by the president and trustees of the museum.

The print department of the museum has acquired a valuable print, "St. Anthony Tormented by the Devils," done by Martin Schongauer in the XVth century. Vasari relates that Michelangelo copied this print "with a pen in such a manner as had never before been seen" and painted it, buying fish "which had scales somewhat resembling those on the demons," the better to represent the grotesque tormentors of the saint. One of Van Meckenem's forgeries of this historic print, a gift from L. C. Hanna, Jr., has been hung beside the original.

The Kokoon Arts Klub has just closed an exhibition of Adirondack sketches and other paintings by Harold F. Weston, hermit painter. His experience in Mesopotamia during the war has given a peculiar oriental slant to his work.

Anna Pfenninger, who has been making a specialty of the disappearing fire horse, has had an interesting exhibition in the lobby of the State Theatre. She shows the old fire-truck on its last run and faithful presentations of Sam and other old fire horses whose day of usefulness ended with the adoption of automobile trucks. A fireman carrying a child down a ladder while flames swirl around them is another virile group.

—Jessie C. Glasier.

Pittsburgh

Minnie Sellers, a local artist, is holding at the Gillespie Galleries her first exhibition in Pittsburgh in six years. It consists of twenty-three paintings among which are landscapes, flowers and figures. In the same galleries are etchings by George Soper and his daughter, Eileen.

A newcomer to America is Aurel Naray, recognized abroad as one of Hungary's best modern painters. He was represented in the recent exhibition of the Pennsylvania Academy of the Fine Arts and now has a display in the Wunderly Galleries. His paintings are emotional and one of his wife is haunting.

The Cordova Club is holding at the Beaux Arts Gallery its second annual exhibition, comprising some seventy-five paintings, which include landscapes, still lifes and figures. A "guest group" of pictures is contributed by Lucetta Arnold. Other women whose work is shown are Anna Belle Craig, Sara Blythe Beatty, Eleanor Black, Mabel K. Day, Lillian G. Henius, Frances McCommon, Florence Newcomer, Helen Whitmer, Sara Wilson and Elizabeth Robb.

At the Carnegie Institute Royal Cortissoz will speak on May 8 on the International exhibition there, and on May 15 Virgil Barker will speak on the same exhibition from another viewpoint.

BUFFALO

In the seventeenth annual exhibition of American paintings and small bronzes at the Albright Art Gallery, Abbott Thayer's "Young Woman in Green Velvet" holds a place of honor. It may be seen to the best advantage not only in the room where it hangs, but through the marble columns from the sculpture court beyond. A beautiful girl with Madonna-like features and great dignity of poise stands erect against a dark background suggesting sky and trees. To the left of the center screen in Gallery II hangs the last work of Joseph DeCamp, "The Blue Kimono." It held the place of honor at the recent exhibition of American art at the Pennsylvania Academy of the Fine Arts. From the Phillips Memorial Art Gallery, Washington, comes the famous "Marechal Neil Rose" by Childe Hassam. The painting shows a young girl clothed in a filmy white gown leaning against the keyboard of a piano. On the top of the upright piano is seen a beautiful Marechal Neil rose.

Among other works are "Furs" by Robert Reid; "The Nurse," Gari Melchers; "The Red Kimono," Chase; "Eleanor, Jean and Anna," George Bellows; "The Dancing Girl," Albert Sterner, and "After the Bath," Charles Walter Stetson.

Providence

In anticipation of the convention of the Eastern Arts Association to be held in this city, both the Rhode Island School of Design and the Providence Art Club have arranged important exhibitions. At the School of Design, a collection of early American furniture and portraits will be shown, affording, in the latter class, an opportunity to study the work of Stuart, Copley, Feke, Earle, Blackburn and others.

At the Art Club, there is on view a joint collection of paintings by George A. Hays and C. Gordon Harris. It is twenty years since Mr. Hays held a one-man show in Providence, although his pictures have been seen frequently in general exhibitions and at his studio. The present show reveals the many sided and virile aspects of his matured art. The painting of cows in a typical autumn New England landscape can hardly be carried to greater perfection or set in an investiture of richer tonal beauty than in his imposing canvas, "Contentment." Equally good is "The Watering Place." These two masterly works were lent by L. M. Robinson. Mr. Harris shows forty-one oils ranging from large canvases to thumb-box sizes. His work is colorful and sunny and he possesses a special aptitude for selecting the most desirable view of a given subject. His waterfront scenes are an example of his selective ability. "October Afternoon," his most important picture, has well painted clouds over a sunny and solidly painted landscape. —W. Alden Brown.

Worcester, Mass.

Thirty-seven paintings by local artists —eleven by Joseph H. Greenwood, fourteen by O. Victor Humann and twelve by Charles Curtis Allen—are on view in the Worcester Art Museum. Most of them are landscapes, several of those by Mr. Humann being of scenes at Monhegan, where he has his summer studio. Mr. Humann was for fifteen years with the department of fine arts of Columbia University but is now attached to the Worcester Museum. Most of Mr. Allen's paintings are of mountain scenery.

In the print room of the Museum is a collection of monotypes in color by Henry A. Wight. In a foreword to the catalogue of these, Raymond Hemiker-Heaton, director of the institution, says: "I am interested in this collection of paintings and monotypes because it represents the work of a man who, after considerable success in a purely business field, began to paint without warning or training, and whose imagination so far has enabled him to rise superior to his handicaps."

Old Italian Masters

may be bought privately from great Italian collections at moderate terms. Important historic and genuine examples of all the great painters and sculptors of the XIV, XV as well as the XVI centuries may be seen and purchased by collectors of art, or Directors of Museums of Fine Art, by applying to:

HENDRIK C. ANDERSEN
3 piazza del Popolo, Rome

FRENCH & COMPANY

WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

H. Koopman & Sons
INC.
WORKS OF ART

OLD ENGLISH AND CONTINENTAL PORCELAIN, OLD ENGLISH SILVER AND REPRODUCTIONS OF PLATED WARE
OLD GLASS WARE AND IRON GARDEN FURNITURE

26 EAST 55th STREET, NEW YORK

Daniel Gallery
PAINTINGS
of Individuality

2 West 47th Street New York

SCHWARTZ GALLERIES
PAINTINGS
ETCHINGS
ENGRAVINGS
Booklet on request

JOSEPH BRUMMER
Classical, Oriental, Medieval
WORKS OF ART

43 East Fifty-seventh St., New York
203 bis Bd. St. Germain, Paris

ANDERSON
ART GALLERIES
536 South Michigan Ave., Chicago
The Congress Hotel
FOREIGN
AMERICAN
PAINTINGS

Louis Ralston
and Son
Ancient and Modern
PAINTINGS

Fifth Avenue and Forty-Sixth Street
Four East
NEW YORK

DUDENSING
Galleries ESTABLISHED 1861

EXHIBITION of
PAINTINGS
BY

Victor Charreton
Extended to May 12th

45 WEST 44TH STREET
NEW YORK

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS
PAINTINGSEarly English
AmericanBarbizon
Modern DutchBOSTON
398 BOYLSTON STREETLEWIS AND
SIMMONS
*Old Masters
and
Art Objects*612 Fifth Avenue
NEW YORKLONDON—180 New Bond Street
PARIS—16 Rue de la PaixCharles of London
2 West 56th Street
New York

Durand-Ruel

NEW YORK
12 East 57th StreetPARIS
16 Rue Laffitte

Goldschmidt Galleries, Inc.

Old Works of Art
Paintings by Old Masters

673 FIFTH AVENUE, NEW YORK

J. & S. Goldschmidt

Old Works of Art
Paintings by Old Masters

Frankfort-on-Main Kaiserstrasse 15

Studio Founded 1840—in New York since 1907
Restoration of Paintings
M. J. ROUGERON
94 PARK AVENUE NEW YORKARNOLD
SEIGMANNWorks
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
7 West 36th St. New York

PHILADELPHIA

An exhibition in the Academy of Music seems to specialize in sea and coast views, the most striking of which are "The Tramp" by Morgan Colt, "By the Sea" by Frederick Nunn, and "Storm Clouds" by Morris Hall Pancoast. Gloucester wharfs, the Cornish coast, and rocks and boats are themes for Mary Butler, Harriet R. Lumis, Florence Dell Bradway, Gladys Logan Winner, Constance Cochrane, Harriet Lord and M. T. Mason. In flower subjects there are canvases by Isabel B. Cartwright, Grace Evans, Julius T. Bloch, and the delicate "Poppies" by John J. A. Dixon. A. L. G. Brennan and Cora Brooks painted still lifes. The only portrait is by Maurice Molarsky. Two interesting figure studies are "The Young Mother" by Juliet White Gross, and "The Peacock Fan" by Albert Rosenthal. In landscape nothing is superior to the imaginative appeal and composition of "Lengthening Shadows" by Paulette van Rockens, although "Old Manor House" by Catherine Wharton Morris, "Grey Moonlight" by D. Owen Stephens, sunny canvases by Ethel Warwick and Susette S. Keast, and town views by Nancy M. Ferguson and Pearle Aiman are successful. The works of Fred Wagner, Mildred R. Miller and Nicola D'Ascenzo are each in a class alone for strength and individuality.

Camac Street was strung with lanterns between the Plastic Club, Poor Richard Club and Sketch Club during Art Week when the artists gathered and kept open house. On Thursday the Tomb of Tutankh-Amen was opened in the basement of the Plastic Club where wall decorations pictured the Nile in the outer chamber where tourists were served refreshments. In the room with the mummy case the walls were covered with symbolic pictures of the ancient worship of a god called Ju-Rhi, and of groups suggestive of outdoor sketch classes, of the Accepted and Rejected, and other rites known to Camac Street. Among those responsible for the decorations are Susette S. Keast, Francis Lichten, Mary T. Mason, Rosella Buzby and Laura C. Lewis. At a recent bridge tournament for the benefit of the gallery the prizes were paintings by several of the members: Paulette van Rockens, Anna W. Speakman, Cons'ance Cochrane, Ethel Warwick, Isabel Cartwright, Wuanita Smith, S. Gertrude Scheff, Mabel Pugh, Cora Brooks and Johanna Boericke. On May 9 the work of the sketch class will be put on exhibition and the Plastic Club medal awarded.

"The Covered Lodge" by Carl Lawless, exhibited at the Sketch Club, has been sold. Staton's Galleries have been exhibiting thirty-one original pastels by Edwin S. Clymer. They are landscapes of rocky shores and gardens, with sunlight and frost effects. Walker Hancock is exhibiting his bronze "Seaweed Fountain," loaned by Mrs. Henry L. Davis of Chestnut Hill, in the Hispanic Museum during the sculpture show in New York. The Summer School of the Pennsyl-

vania Academy of the Fine Arts at Chester Springs opened the last of April. The faculty is composed of Daniel Garber, in general supervision of painting; George Oberteuffer instructing in outdoor portraiture; George Harding, in illustration, and Albert Laessle in sculpture with his living animal models in a studio that is a unique feature of the school. Carl Lawless was recently added to the faculty as resident instructor in landscape painting. Mr. Lawless is a native of Illinois but has distinguished himself in Philadelphia.

An exhibition of art in advertising by N. W. Ayer & Son the last of April included the work of Henry McCarter, N. C. Wyeth, J. C. Coll, Henry Raleigh and Walter Biggs.

The twenty-sixth architectural exhibition of the Philadelphia Chapter of the American Institute of Architects and the T-Square Club will be held in the galleries of the Art Alliance May 12 to 27.

A popular vote of 248 ballots on the miniatures in the exhibition of the Pennsylvania Society of Miniature Painters at the Art Alliance decided that the most pleasing was a still life, "On the Window Ledge" by Helen Winslow Durkee; second was "From Two Reflections" by Evelyn Drayton Taylor, and third, "Yosemite Valley," by Johanna M. Boericke.

R. Sloan Bredin has been elected a member of the National Society of Portrait Painters.

The School of Design Alumnae exhibiting until May 15 at the school include Ethel Ashton, Mary Butler, Pearle Aiman, Catherine Warton Morris, Lucile Howard, Marian T. MacIntosh, Cora S. Brooks, Nancy Ferguson, Laura D. S. Ladd, Elizabeth Wherry, Susette Keast and Isabel B. Cartwright.

Three important paintings have been loaned to the Pennsylvania Museum by Mrs. Charles F. Williams of Norristown and put on view at Memorial Hall, Fairmount Park. One is a landscape by Benjamin West which Dr. Arthur E. Bye, curator of paintings, prefers to his historic canvases; another is a head of an apostle, possibly a self-portrait by Van Dyck, and the third is "St. Agnes" attributed to Murillo and resembling his Madonnas. There are also loaned twenty-four etchings, engravings and lithographs of the French, Dutch, German and Italian schools which will be shown in the print room until May 21.

At the Print Club is an exhibition of water colors by Eugene Castello on subjects of the University of Pennsylvania, Egypt and Europe. Mrs. Jasper Yeates Brinton, president of the club, purchased M. Castello's sketch of the interior of the club. The Print Club announced at its annual meeting held recently that it will buy each year the best print exhibited there and form a collection named in honor of Mrs. Brinton.

An exhibition of etchings, lithographs and water colors in Egyptian Hall, Wanamaker's, shows Joseph Pennell as the Prophet of Profit, for he reveals in tangible art the spirit of our civilization which he reviles: the railroads, water fronts, factories, and sky lines of modern America. —Edward Longstreth.

Walker Hancock is exhibiting his bronze "Seaweed Fountain," loaned by Mrs. Henry L. Davis of Chestnut Hill, in the Hispanic Museum during the sculpture show in New York.

The Summer School of the Pennsyl-

WASHINGTON

The Smithsonian Institution is rapidly becoming a Mecca for artists and students of the graphic arts, since Ruel Tolman, in charge of that department, is constantly keeping in view groups of etchings, wood-block prints and lithographs of exceptional interest. The present exhibit shows the work of resident Washington artists as well as non-resident Washingtonians. There is some of the delightful work of Miss Gabrielle Clements and Ellen Day Hale of scenes near their summer home at Folly Cove, as well as European views. Helen Briske Walcott, daughter of Charles W. Walcott, secretary of the Smithsonian, shows a group of artistic etchings, and Theodore Bolton, the writer on American portrait artists, is represented in eight skilfully executed landscape prints. Mr. Tolman shows a picture of the Capitol seen through the trees, a most picturesque arrangement; the president of the Landscape Club, A. H. O. Rolle, has two block prints in color, "Over the Hills," and "Leonardtown Wharf," and Glenn Madison Brown shows block-prints, which medium he has lately taken up with great success. John Taylor Arms and George Senseney formerly of Washington, whose prints are in the Library of Congress collection, are both well represented, the former in some of his charming aquatints in color, the latter a wood-block print "Tutankh-Amen." James Henry Daugherty, the decorator of Poli's Theatre, contributes five large prints, very decorative after the manner of Brangwyn, with whom he studied. Among other artists are: Blanche Greer, E. T. Kirby, Thomas S. Handforth.

Alex. Many, in his studio in 18th St., is showing pictures of the West, where he spent last year. Falls of water through piles of huge boulders, a sharp cliff overhanging a vast depth with banks of billowy clouds above, a forest of eucalyptus trees in blossom—are all painted with skill and sympathetic understanding.

The Gifford Beal pictures at the Arts Club comprise a variety of theme and medium. Large bold marines, small dainty landscapes and a portrait or two are shown. Mr. Beal evidently prefers marines, which he paints vividly.

Arthur Franklyn Musgrave, who recently exhibited at the Venable Galleries, and has shown in the New York Water Color Society and in the Royal Academy, London, has been elected president of the Arts Club of Washington.

A rare collection of privately owned etchings is shown at Venable's Gallery.

Paintings by Joseph Birren are on view at the Art Center until the first week of May. C. A. Exley in the foreword to the catalogue writes: "Woven into these charming sketches taken from sand and sea as well as from country landscape and village street, is that fascinating note of human interest which gives to things commonplace a priceless value."

In the lower rooms of the Arts Club are hung a small group of portraits done in red chalk, by Naomi Rhodes. They are simply done but with much artistic feeling. —Helen Wright.

Scott & Fowles

ART
GALLERIES

667 Fifth Avenue

Between 52d and 53d Streets

NEW YORK

Jacques Seligmann
& Fils

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.

INC.

705 Fifth Avenue

NEW YORK

FRANK K. M. REHN

SPECIALIST IN AMERICAN PAINTINGS

6 West 50th Street, New York

ARTHUR TOOTH & SONS LTD.

High Class Paintings

New York: 709 Fifth Avenue

London: 155 New Bond Street

E. C. BABCOCK

Successor to Snedecor & Co.

Established by John Snedecor in 1852

FINE QUALITY PAINTINGS

19 EAST 49th STREET NEW YORK

Bonaventure
Galleries

536 MADISON AVENUE

NEW YORK

EXHIBITION of AUTOGRAPHS
of CELEBRITIES

from April 12th to April 27th

C. T. LOO & CO.

34 Rue Taitbout . . . Paris

557 Fifth Ave. . . New York

Chinese
AntiquesBRANCHES
SHANGHAI . . . PEKIN